

INS THIS WEEK.

ATER The Bittner com-

the state of the s

is a title of significant temption of the comedy the fundowing Lieuten comparinging in Cuba are told the at Fort Crucket and He at Fort Crockett
the excitement lays a
to bed up a stage coach,
a stage to ach,
a stage coach,
a stagedy for unstatis companions, the
money for the result of the
total stagedy for unstatis companions, the
money for the
total stagedy for unstatis companions, the
money for the
total stagedy for unstatis companions, the
money for the result of the
total stage to the
total stage

eraman suspense inthe e faul curtain. has sirroimded his star tel. Mark Price, Grace Coulter, Alice Martin, atherine Raynore, Wal-Peters, William Wray.

is the rester of the com-nective Fanny Ham-esting Hitner, characters, a leafing lady, Harry 122, Theo Lorch, heav-you, comedian; E. S.

aton, comedian; E. S. limes Ellis, characters melles; W. W. Bittner for members refuse to

has been so rapid that was given the part of the Freman's production of Majore She was born all C. twenty years ago.

Haddon Chambers and accer Friend: A Com-b' Goodwin will pre-t while Arthur Hour-

agrand scale next sea

who plays the part of Windshan, was to have all Mason by Kirke La-LaShelle is now dead, calose as the bad man. The part LoShelle Caspean was that of a stelly the central charge bit who should combined the audience.

be who made such a suc-wige of the Cabbare in a tew play by Barrie a som to go abroad. Buris while on the other matter over with him.

er stock company at the

inner who amounced in he intended to estab-bay in New York next modelion of American at swenty-three manu-al been such three manu-al been such three manu-al been such three heads of the same of

thart's recent engage-wate he was appear-of Sword, an amusing is the second act of at is handed a letter scaling. My God!" At me for string in one of a beard to say. "Oh his a say hill." The with laughter. Of

my be given the lead-middle comedy. "The talk is soon to be

Carlage is to be giv-ate at Worcester June many will not be en-fy till be given by the tanbany so that in at which called for the bar the season may be

12.0 rehestrale of Rich-bert R. Muntell pre-verently. William A. B. Ha was watching spers going through any a mistake, lean-say a mistake, lean-ting them how. bottom in ferry one of the say. "Shy said to say. "Shy said sp., 'Dat's the guy

Grand Morel Lesson, a Comfort to the Afflicted and a Flisting to Families."

The attractions usder the management of the late Kirke La Shelle are to be continued under the direction of his staff, who will act for Mrs. La Shelle. The Heir to the Hoorish. "Theckers" and "The Education of Mr. Pipp" are to be pit on the road in the fall, but it has not yet been decided whether or not Lawrence D'Orsay will be started in the new Thomas comedy which is being written for him. W. S. E.

Stories of the superstitions of the stage ore unnumbered. There are four that are ineradicable from every actor's soul. An unusually must not be opened on the stage during releases.

Peacock (eithers must never be brought into a theater unless the direct results are desired.

Peacock (enthers must never be brought into a theater unless the direct results are desired.

And last, but not least, the "rag," or closing sentence of a play, must never be spoken until the first official performance.

Coquella, the actor has revived his project for the construction of a model theater into which neither smoke nor fire can enter and from which the audience of 200 can be dismissed in less than two minutes without crushing. Coquella and Architect Binct bave coincipleted the plans and obtained a site for the building. They have undertaken, when the theater is complete, to shut themselves inside of it while attempts are made to burn it. Coquelin meants to ask the municipality and Government to subsidize the project.

Now is the time when the theaters are nearly all closed and the actors are thinwing of going away for their summer vacations. David Warfield is planning to go to his home in California and spend the summer with his mother. Arnold Daly, the exponent of Bernard Shaw in this country, is going abroad soon, so that he can spend a part of his time with his English hero. John Drew always takes about the same sort of a vacation, and this year, as usual he will spend the carry summer at his country home on Long island, and later will take a run over to Condon to pick up a few clothes. Marie Tempesit is going abroad again as soon as she can, and will take a run over to Eondon to pick up a few clothes. Marie Tempesit is going abroad again as soon as the can, and will take a run over to Eondon to pick up a few clothes. Marie Tempesit is going abroad again as soon as the can, and will take a run over to Eondon to pick up a few clothes. Marie Tempesit is going abroad again as soon as the can, and will take a run over to Eondon to pick up a few clothes. Marie Tempesit is going abroad again as soon as the can, and will take a run over to Eondon to pick up a few clothes. Marie Tempesit is going abroad again as soon as the can, and will take a run over to Eondon to pick up a few clothes. Marie Tempesit

Kiaw & Erlanger are going to beard the lon in his den and take the big spectacle. "The Pearl and the Pumpkin," to Drury Lane at London, it has long been thought that all spectacles must bear the London stamp before they could be put on in any other part of the world.

De Wolf Hopper, for whom Reginald De Koven and Frederick Ranken have just finished a new opera, called "Elysta" tells the following tale at the expense of a brother player.

At a certain well-known theatrical club recently Mr. Hopper went to his letter-box and upon opening several messages found one from a tailor dunning the cred-tor for constant failure to meet his obli-

found one from a tailor dunning the creditor for constant failure to meet his obligations. Scrutinizing the superscription more closely, Mr. Hopper discovered that the note was not intended for his eye. He immediately scribbled "Open by Mistake" across the envelope and, depositing it in the proper receptacle, sauntered over to a near-by arm chair, in which he began his main aften-huncheon cigar.

He had scarrely scatted timself when the person to whom the letter belonged entared the room, went to his letter-box, pulled out the envelope and without observing that it had been opened began reading its contents. At this moment Mr Hopper looked up. Before he had time to apologize for his error the matineé favorite who had received the bill began tearing it into bits. Then, looking at the comedian with a heart-sick sigh, he said: "Hopper, old chap, another of these poor, stlly girls—dear me."

Kirke La Shelle left an estate valued at about \$400,000. It is said that he had an income of nearly \$3000 a week from the plays he had on the stage

David Warfield is nearly through with bis New York season in "The Music Mas-ter." He will be seen in the same play at New York next fall, and there seems to be no reason why the piece should not run through another season in that city.

Lillian Blauvelt is another grand opera shiger who is to go into comic opera next season. She has been secured by one of the big managers for six years, and will act forty weeks each year at a salary of \$250 a week. She will first be seen in a new comic opera called "The Rose of the Alhambra." which has been written for her by Charles E. Cook. Lucius Homer will write the book. Mme. Blauvelt will be seen abroad as well as in this country.

Mr. Jefferson was the originator of the combination of stars in tour. The combination of Jefferson Mrs. John Drew and William J. Florence, which he took out to play 'The Rivals,' was a wonderful money-maker and Mr. Jefferson received fo per cent of the gross receipts. In two weeks at McVicker's theater. Chicago, and the Besten theater, Boston, the gross receipts topped \$20.00.



T. Daniel Frawley.

spontaneous reply. It apparently had just the right appeal and so it has remained.

Maxim Gorky's task during his recent imprisonment was the writing of a comedy. He was denied writing materials during the first few days but the protest of his wife brought a supply of them. He had been for some time thinking about a play, the ground-tone of which, says a correspondent of the London Telegraph, had been somber. 'But in the chilly, marrow fortress cell the background of the drama became more ample, and his sense of the humorous was sharpened. It was in this mood that M. Gorky worked out the characters of his new play, securing effects which set him shaking with laugher when he read them over in the twilight of his cell. In six days the drama was completed, and received, the title, children of the Sun'. As his bed, in the cell was strewed to the apot, and the table was also screwed, and as the space between them was considerable, the prisoner had to stretch his hands and crane his reck, so as to write upon his table while using the bed as a chair.'

The attractions at the leading New York

The attractions at the leading New York theaters last week included Marie Tempest in "The Freedom of Suzanne" at the Empire, Sam Bernard in "The Rollicking Girl" at the Heraid Square, "The Heir to the Hoorah" at the Hudson, Frank Daniels in "Sergeant Brue" at the Knickerbocker, David Warfield in "The Music Master" at the Bilou, and "Fantana" at the Errie. the Lyric.

Mme. Hill Lehman was visited in New York by a newspaper representative who wanted her fo "talk" an interesting article on "How to Learn to Sing." She gave the interviewer a long and interesting talk in her pretty, broken German—after earnestly attempting to persuade her caller that an article on her favorite tonic, anti-viviscetion, would be far more useful. The interviewer wrote the article and took it to Mme. Lehman, who carefully examined it and suggested some corrections. A second time the manuscript was returned to her so that it might not have the slightest error. Next day, upon inquiry, it was found that Mme. Lehman had fert the copy in the hotel office. It note several careful additions and corrections and a note was inclosed. The note wall:

wald:
"The whole article is nonsense. No one can learn to sing."

Bernard Shaw and Woman.

Plays Pleasant and Unpleasant—largely unpleasant! At last we near the nub of the Shaw system. The women of the plays file before us, a sneering impertinent, tronic, self-satisfied battalion. There is Blanche Sartorius of "Widowers' Houses" as disagreeable a hazzy as you may encounter in literature. Yet that she is lifelike we must perfores admit. The group of girls in "The Philanderer" are all pronounced and unpleasant. None but a born woman-hater could have so anmasked Grace Tranfield and Julia Craven in that memorable first act. And what first acts Shaw writes! He lets loose all his brilliant artillery of dialectic, wit, and caprice, and thus it is that often the succeeding acts are thin or gasp for lack of atmosphere. Sylvia, the pert Sylvia of "The Philanderer." is a model for many of Shaw's sparrowlike soubrettes—smart little demons in pettleoats who drive their elders to distraction with their chatter. In "Mrs Warren's Frofession" the daugh ter is a disagreeable, hard-headed, hard-hearted girl—and you can't blame her with such a mother.

"You Never Can Tell," which enjoys such success in New York this seasou, furnishes its quota of disagreeable women, though they are presented with such skill by the playwright that they almost seem sympathetic. But they are all off the same parental block: Gloria, priggish, superior: Dolly, fresh and impertinent; Mrs. Clanden, the New Woman as she was conceived twenty-five years ago. The gay humor, the bitting humor of these girls, old and young! Satire Mr. Shaw, pure satire! Candida is a parody of the Womanity Woman and a mouthpleec for the Skavian philosophy. Pressie, the oldmaid typist, is more real and ilso more amusing. And how well the Irishman draws middle-class life! Only by a sheer exaggeration could we call these women agreeable. Even the smiling Candida has a sub-acid quality that leaves a queer taste in your memory.—James Huncker, in Harper's Baza! Bernard Shaw and Woman,

Mr. Jefferson was the originator of the combination of stars in tour. The combination of stars in the play which is a combination of stars in tour. The combination of stars in the play which is started in the star in the play which is a proposed of the combination of stars in the play which is started in the play of the vision of the star in the play which is started in the play of the vision of the star in the play of the vision of the star in the play which is started in the play of the vision of the star in the play of the vision of the post of

ago? Now, I've got you and I'm going to make good." It took several minutes of explanation for Gardiner to grasp La Shelle's intent. The manager had to cry. "Man, can't you remember? Didn't I tell you If I ever got into Broadway that I'd make you a partner in some play." Gardiner remembered and again took the attitude of good-natured skepticism. "I mean it," permitted La Shelle, "and you've got to come to my way of thisking before you leave me now." He took Gardiner into his office, and plumped him down in a chair at his deek. "Now, then," he said. "It's all very simple. Gardiner, I've never broken a promise. When I told you that out West I meant it. It's been running through my head all these years. It's been an inspiration to me. Why man, all through the hard pull up hill I've been saying to myself. If only I get far enough to go to Gardiner and surprise him. I'm there now, and there's no use in your protesting; you must come in with me." "Get to the point. La Shelle," said Gardiner, somewhat nettled at the persmptory handling of himself. What is all this about." "Just this, replied La Shelle, "I've got a gold mine in a play by a young fellow called Blossom, from St Louis, and I want you for a partner."

Gardiner 'came in," as La Shelle put it in telling the story only three weeks ago, and every playgoer knows what a success "Checkers," has been. It was the sure insight of La Shelle show the possibilities in the sporting foatures of the play, and he took care of the defects in the plot and dialogue at rehearsal. The play was an instant success, so great, in fact, that it has led Gardiner to give himself entirely to stage promotion. There was not ber incident characteristic of the whole-souled nature of La Shelle in connection with "The Virginian." Owen Wister's dramatization of his own story did not satisfy La Shelle said. "It's all yours, Wheter," But Wister, unlike Blossom who once waxed indigmant because he felt his name was not printed large enough in advertising notices, would not fall in with the manage

The Personality of Mrs Fiske.

The Personality of Mrs Fiske.

Changeable as a chameleon or a cloud in her sensitive varying reflection of surroundings or the mood within Minnie Maddern Fiske is a baffling person to describe. She is almost never seen in society or in public, except on the stage of her own theater. A rather petitle woman, with hair like autumn leaves in sunshine, big, shining gray eyes with an eager and rapt look in them, a child one instant and a woman whom the world can teach but little the next, is the casual impression gained from meeting her in private life. She dresses mostly in simple black or brown, and seems to be always crading or else meditating over something she has just read. Her voice is pleasing, low but clear and inclusive, and in moments of impuise her words and sentences shoot forth vehemently with a level intensity of utterance that is her most singular characteristic, and the only thing about her acting which night be called a "manner-ism".

acting which might be called a "mannerism". Fiske is a relentless and indefatigable worker at rehearsals and during
performance, though if she had ber way,
the European custof of principals playing
only three or four times a week would be
in force here. In the summer time she
gets away from everything save her own
thoughts and imaginings, and among the
inaccessible woods and mountains, or
abroad on the Mediterranean shores of
Spain and France, or perhaps floating in
a gondola along the causis of Venice,
those ideas come to her which, when later
they color the acting of a particular scene
on the stage, are very naturally attributed to her exceptional technic and premeditated ari.

The activities characters which she plays

on the stage, are very initirally attributed to her exceptional technic and premeditated art.

The hetitious characters which she plays seem to interest this actress in precisely the same way that so many living human beings might. She may not always sympathize with or approve of them, but their minutest traits apd motives are worth finding out. The more complex and sinister they are, the more fascinating. Doubtless this is one reason for her leaning toward the Hedda Gablers and the Becky Sharps. Had people are better dramatic material than good people because they act upon the impulses which we righteous folk repress, and get themselves into all sorts of scrapes which we are clever enough to avoid. The conscience of a virtuous beroine is so clear that it does not require any artistic illumination, and so to make her dramatically worth while she has to be overwhelmed with undeserved and flingical misfortunes. The dark conscience of the wicked, on the other hand, gives the actress the desired opportunity for a splendid spectacular glare.

Willie Collier in London.

Here's an interesting paragraph from Here's an interesting paragraph from London:
"Well Mr. Collier," said a member of the Daily News staff, "you have charmed London. What did you think of your reception?"

the Daily News staff. You have charmed London. What did you think of your reception?

"I was never so delightfully surprised in my life. I have been playing in 'The Dictator' in New York for a year, and toured the States with the piece, but the play never went better than here. It shows how completely wrong is the impression in the United States that there is a prejudice over here against American comedy. I was frightfully nervous last night, but the whole thing went beautifully. Your English audiences appland more than ours, and when they laugh it is always just in the right place."

"You have been in London before?"

"Only once, seventeen years ago. And then I came over as 'Master Collier, in the capacity of 'call boy with Mr. Daly at the Lyceum. I took one small part, that of the boy. Bartholomew, in 'The Taming of the Shrew.' I remember I had a quarrel with the stage carpenter about something I thought was not being done right, and as he would not take my view. I told him next time I came to London I would not be call boy, but a manager with a company of my own. And now I am looking for that stage manager to convince him he was wrong."

"Everybody notices that, although The Dictator is such a farcical place, you all play it with the utmost gravity."

"Yes, we play these pieces as seriously as we should play 'Hamlet.' It emphasiges the fun. I do not think a farce should be played in a farcical way, but that way that the full absurdity of the situations comes bome to the audience. If the actors appear to treat, the things as a farce themselves the illusion is lost and the spectator feels the unreality of the whole piece. Just as a funny story lesses half its point unless the hearer believes it for the moment to be true, so a farce in which every situation is felt all through to be unreal cannot make the best impression."

today with Madame Duse and Madame Modjeska. The Folish arriste, who years ago won and has since kept the admiration and affection of her adopted countrymen, is possessed of a rare genius—a genius that has not shirked work. Her art, characterized as it has ever been by tragic power, purity of aim, grace and delicacy, has placed her in the same class with Rachel and Ristori, but beyond her art is her fine, interesting personality, and the great capacity for work which has enabled her to win the highest triumph in a tongue not her own.

Modjeska's method of studying for a character is her own, and is everency interesting from a psychological standpoint. She has a remarkable power of self-concentration. While studying a character she is to represent on the stage, she literally places herself in the situation created by the author. She lives in the same conditions and is unable to think of anything else during her studies. While she is studying a Shakespearean role even when interrupted by the demands of her every-day life, she acts and talks in the manner and language of the character she has been studying. Although her repertoirs is a varied and extensive one, the roles in which she is best known among Americans are those of Mary Stuart: Catharine, in "Henry VIII." and Lady Macbeth.—Review of Reviews.

Sentiments of Players.

Sentiments of Players.

The autograph fever evidently shows no signs of a decline or a decrease in interest. Professional people, who at one time sneered at ordinary folks, who collected autographs, are now numbered among the most ardent supporters of this fad, and some of our most prominent players, artists and singers carry, autograph albums with them wherever they go. Ethellevey, with George M. Cohan, frankly calls herself an autograph album that differs from the ordinary book in that it is not necessary for the writer of the autograph to become the author of the sentiment, as the various sentiments are printed in the book. All that is required is for the person to select a sentiment, and place his or her autograph beneath it. The book was not originally intended for an autograph album, for it is entitled. "A Thousand Plashes of French Wit, Wisdom and Wickedness," collected and translated by J. De Finned. Miss Levey has been very industrious in securing the autographs of a great many prominent people well known in the field of drama as well as the literary world. A few extracts from Miss Levey's valuable book are printed below.

"To select well among old things is almost equal to inventing new ones,"—Neilie Melba.

"What seems only ludicrous is sometimes very serious."—Ellen Terry.

"A burlesque word is often a mighty sermon."—J. Forbes Robertson.

"A truth that one does not understand becomes an error."—Emma Caive.

"All truths are not to be uttered; still it is always good to hear them."—Franz Von Vescey.

"The most completely lost of all days is the one on which we have not laughed."—Charles H. Hawtrey.

"The most completely lost of all days is the one on which we have not laughed."—Charles H. Hawtrey.

he one on which we have not laughed "— harles II. Hawtrey. "The most completely lost of all days is he one on which we have not thought." which we have not laughed John Drew. "Melancholy is the convalescence of sor-

John Drew.

"Melancholy is the convalescence of soyrow."—Opie Read
"It is easier to take care of a peck of fleas than one woman —Will H. Sloan.
"He who is devoted to everybody is devoted to nobedy."—Julia Dean.
"Love is a bird that sings in the heart of a woman."—James K. Hackett.
"Everybody exclaims against gratitude. Are there so many benefactors?"—N. C. Goodwin.
"No faith has triumphed without its martyrs."—Olga Nethersole.
"Gratitude is the memory of the heart."—Eleanor Robson.
"Jealousy is the homage that inferior-lity pays to merit."—Francis Wilson.
"Happy he who finds a friend, without that second self one lives but half a life."—Christie McDonald Jefferson.
"We are never as happy, or as unhappy as we fancy."—Maxine Elliott.
"In witnessing the satisfaction with which some people depreciate us one would think that their virtues fatten on our vices."—De Wolf Hopper.
"We know the value of a fortune when we have gained it, and that of a friend when we have lost it.—Joe Webber.
"Paradise was made for tender hearts, hell was made for loveless hearts."—Lew Fleids
Nature has said to woman. Be fair if thou canst, be virtuous if thou wilt, but consider thou must be."—Fay Templeton. "Destiny, sinjster burst of laughter."—Truly Shattack Douglas.
"Do good today, since you still livest."—Lillian Rossell.
"A woman forgives the audactity which ner hearty has prompted us to be guilty of."—Kyrte Bellew.

- Lillian Rossell.

A woman forgives the audacity which ner heauty has prompted us to be guilty of "-Kyrle Bellew." 'Virtue is the politeness of the soul." - Edna Aug.

ner beauty has prompted us to be guilty of "-Kyrle Bellew".

Virtue is the politeness of the soul."—
Edna Aug.

Drama in a Convent.

Plays were the great diversions of our school life. We had two or three of them every winter, presented it seemed to me, with deazing splendor, and acted with passionate fire. I looked forward to these performances with joyfall exoftenent, I listened, steeped in delight, I dreamed of them afterwards for weeks. The big girls who played in them, and of whom I knew liftle but their names, were to me beings of a remote and exatted nature. The dramas themselves were composed with a view to our especial limitations. Their sallent feature was the absence of courtship and of love. It was part of the convent system to legnore the master passion, to assume that it did not exist, to banish from our work and from your play any reference to the power that moves the world. The books we read were as serine and cold as Tenerific. They books we read were as free as possible from any taint of infection. The poems we recibed were as serine and cold as Tenerific. They hooks we read were as free as possible from any taint of infection. The poems we recibed were as serine and cold as Tenerific. They hooks we read were as an agreeable elimination. This students of St. Omer (so I have been told) presented a French version of Romeo and Juliet, with all the love scenes left out. This tour de force was beyond our scope, but She Stoops to Conquer, shound of the season—Agnes Repplier, in the Atlantic.

Nance O'Neil's Possibilities.

Reluctant as we all may be in accord-

Nance O'Neil's Possibilities.

worthy interpretation. It is marred by many faults, execrable because nearly all might be so easily remedies, yet it pos-sesses touches of merit that well may cause the actress to feel hopeful of her-self.

cause the actress to feel hopeful of herself.

One commendable thing about Miss
O'Nell is that she makes us think And
this is something in these days of a stage
tendency to externals. The great trouble
is that she herself does not stop to think
She rushes headlong into each successive
situation. The impression she most
strongly conveys is that she is merely
physical. She must pause; she must
think, if ever she is to occupy the high
position she alms at She has been favored as far as looks go. What seems incumbent on her is to make her outward
form subservient to her inner self. But
is there depth to her? That's the problem. She is a distracting woman. She
generates some confidence in certain
scenes, only to destroy it by quick-following, frenzied, animal display.

Question About Rip.

Question About Rip.

Shortly after this I mot another lady of equal intelligence, who seemed much interested in Rip Van Winkle Among the treated in Rip Van Winkle Among the trany questions she asked of me was how I could act that character so often and not tire of it. I told her that I had always been strangely interested in the part, and fearing that I might eventually grow weary of it. I had of late years so arranged my seasons that I played only a few months and took long spells of reat between them; but that my great stimulus, of course, was public approval, and the knowledge that it must cease if I flagged in my interest or neglected to give my entire artestion to the work while it was progressing.

"Another question, please. Why don't you have a dog in the play?"

I replied that I disliked realism in art, and realism alive, with a tail to wag at the wrong time, would be abominable.

"But don't/you think that the public would like to see Schneider?"

"The public could not pay him a higher compliment for it shows how great an interest they take in an animal that has never been exhibited. No, no, hold the mirror up to mature. If you like, but don't hold nature up—a reflection of the thing, but not the thing liself."—From "The Autobiography of Joseph Jefferson."

ANNOUNCEMENT.

Walter M. Jones wishes the public to know that he has opened a general epair and machine shop; is prepared to do brazing, vulcanizing, grinding and lathe work; guns, locks and lawn mowers repaired; keys fitted, etc. 24 Richards street, Salt Lake City.

REPORT OF THE CONDITION OF

The National Bank of the Republic At Salt Lake City, in the State of Utah, at the close of business, May 29, 1906.

RESOURCES.

S bonds to secure circulation 200,000,00 S bonds to secure U. S deposits
U. S. bonds on hand
Premiums on U. S. bonds
Bonds, securities, etc
Banking-house, furniture and 27,000.00 31,250.00 fixtures
Due from nationl
banks (not reserve agents 448,404.24
Due from State banks and bankers 169,538.24
Due from approved reserve agents 444,374.06
Checks and other cash 1.883.65 50.549.83

Checks and other cash items
Exchanges for clear-ing-house
Notes of other na-tional banks
Fractional paper cur-rency nickels and cents \$2,475.00

Specie Legal tender notes... Redemption fund with 1. S. Treasurer 6 per cent of circula-Total \$3,860,537.26 LIABILITIES

Surplus fund
Undivided profits less expenses and taxes paid
National bank notes out-65,850.31 295,200.00

disbursing officers. 29,796.06 1,139,486.96 \$1,560,537.26

State of Utah, county of Salt Lake—sa.

1 W. F. Adama cashler of the abovenamed bank, do solemaly swear that the
above statement is true to the best of my
knowledge and belief.

W. F. ADAMS, Cashler,
Subscribed and sworn to before me this
red day of June, 1965. 2nd day of June. 1905 L. A. EVANS, Notary Public. Correct—Attest

FRANK KNOX. 8 HAYS. J. C. LYNCH. Directors.

SPECIAL MONDAY



Ladies' Vici Kid Blucher shoe. Ladies' Vici Kid lace shoe,

light and medium soles, patent tip, military heels. 3 Styles. Regular values \$2.50 and

See Front Showcase. ROMNEY

Dependable Shoes

208 So. Main St.

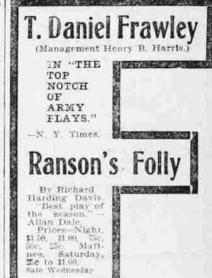
for Suits guaranteed in every way and made to your measure in our workshop right HERE IN SALT LAKE.

IDEAL TAILORING CO., 149 SOUTH WEST TEMPLE ST.

Salt Lake Theatre Geo. D. Pyper, Manager.

৾ৡ৸৽৸ভ৸ভ৸ভ৸ভ৸ভ৸ভ৸ভ৸ড়৾৾

Friday and June 9-10 Saturday Matinee.



Tabernacle Friday, 9th

SPECIAL EVENT. RECITAL BY

Emma Lucy Gates

Assisted By

Tabernacie chor, Evan Stephens, Director J. J. McCiellan, Organist, and accompanist Willard Flashman, Flutist, Tickets, 50 cents to all parts of the house, and now on sale at all music and stationery stores.

MATINEES

WED. AND SAT. Denver Theatre Co., Proprietors and Managers.

20c. Seats now on sale.

10c AND 20c.

THE FAVORITE

BITTNER COMPA

PRESENTING

Monday, Tuesday and Wednesday, Matinee Wednesday at 2:30,

THE GREAT PLAY THE GALLEY SLAVE

Thursday, Friday and Saturday, Matines Saturday at 2:30,

THE EMOTIONAL DRAMA

CAMILLE

BARGAIN PRICES-Nights, 10c, 20c and 30c; Matinees, 10c and